

## Acknowledgements

### Publisher

AN Cheong-sook,  
Chairperson of KOFIC

### Editor-in-Chief

Daniel D. H. PARK,  
Director of International Promotion Department

### Editor

JUNG Hyun-chang

### Researcher and Writer

Jean NOH

### Contacts

Tel : + 82 2 958 7596

Fax : + 82 2 958 7590

E-mail : sant0804@kofic.or.kr

Website: [www.kofic.or.kr/english](http://www.kofic.or.kr/english)

Address: 206-46, Cheongnyangni-dong, Dongdaemun-gu, Seoul, Korea 130-010

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## I. KOFIC's Nature, Goals, and Vision

The Korean Film Council is a government-supported, self-administered body whose primary aim is to stimulate the growth and development of Korean films through funding, research, policy development, education, and training. It also works to further develop international markets for Korean films and to promote intercultural understanding through film-based exchanges.

Although KOFIC receives its budget from the government, and is charged with the role of supporting cinema by the Ministry of Culture and Tourism, it still maintains a certain measure of independence and specialization, communicating with and representing the needs of Korea's filmmaking community.

While the Korean film sector spends about US\$ 350 million yearly in production funding, KOFIC's budget comes to about US\$ 45 million, but KOFIC's role extends beyond simply providing money for the industry. KOFIC Chairperson AN Cheong-sook speaks of KOFIC's role as "developing Korean cinema to make it more plentiful and diverse, so that it can speak to and for a greater variety of people who may not otherwise have a voice," and to "extend an understanding of different cultures so that people may look at the world in broader terms."

The concrete methods of going about this includes supporting the funding, development, production, and distribution of Korean films that can speak to the issues concerning contemporary Koreans; of supporting rationalization of the industry through research and policy-development and with programs like the nationwide computerized box office data system; of supporting technical developments like digital cinema which can facilitate and broaden the accessibility of making and viewing more diverse films; of extending education on cinema as an art to more people through media centers, cinematheques, publications and film-

related organizations; and of educating and re-training human resources for the film industry through the Korean Academy of Film Arts.

Internationally, KOFIC strives for diverse cultural exchange through cinema, while promoting Korean films in overseas markets, working with festivals and other organizations, and through research. KOFIC also produces publications which include guidebooks and catalogues as well as those on the state of the Korean film industry.

In addition, KOFIC is the leading figure in establishing the Asian Film Network (AFIN) for the purpose of promoting cultural exchanges among the countries involved and advancing their respective film industries at the same time.

Secretary General of KOFIC KIM Hyae-joon speaks of the advantages of an Asian Cinema bloc in terms of cooperation and exchange. "There is a cultural familiarity and economic prosperity to be shared in the region, and because Korea happens to be at a certain peak in its development, we have the wherewithal to share our experiences of trial and error with other Asian film industries, and help advance the development of an Asian cinema hub."

To give an idea of the past decade's developments in Korea, last year, cinema admissions for both Korean and foreign films saw a record-breaking 143 million tickets sold, while per capita film attendance went up to 2.9. This is in contrast to the 40.8 million tickets sold in 1995 when the population only saw a single film per capita yearly.

In the same decade or so since contemporary Korean cinema has seen its so-called renaissance, the number of films produced went from 64 in 1995 to 82 in 2005. Market share for Korean films went from 20.9% in ten years to 59% in 2005. However, there has been much concern voiced over the start of the newly reduced Screen Quota of 73 days. KOFIC is also planning measures to stabilize the industry in order to soften the blow from the reduction.

"Foreign films and Korean films can grow together in this market," notes KIM. The actual size of the market has grown, expanding the profit for both Korean and US films, and now KOFIC is concerning itself with keeping the market diverse for third country cinema as well. "The key is to have policies that will nurture creative human resources, and the proper environment for them to work in," says KIM, speaking to the goals of KOFIC.

## II. History of KOFIC

Originally founded on April 3, 1973, KOFIC's predecessor, the Korean Motion Picture Promotion Corporation (KMPPC), was run by a government-appointed president in accordance with the Korean Film Promotion Law, the aim of which is to improve the quality of Korean films and to promote the Korean film industry.

When the Korean film industry started to take off in the mid- and late nineties, the KMPPC eventually set as one of its goals the restructuring of its organization in order to better address the needs of the developing local film industry, and to be able to cope with the specialization and diversification demanded by the global film industry. As such, the Korean Film Commission (KOFIC) was established On May 28, 1999,



with the objective of adopting a more independent, Commission-based management style composed of nine individual film specialists to discuss Korean film promotion-related issues. This organizational structure has consistently been in place since then.

In March 2004, the Korean Film Commission changed its official English title to the Korean Film Council, in order to avoid confusion with the proliferating locations commissions in the industry, and also to more accurately describe KOFIC's role as a government-supported body that creates and promotes policy measures for Korea's film industry.



## Timeline

<b>April 3, 1973</b>	Established as the Korean Motion Picture Promotion Corporation
<b>March 12, 1984</b>	The Korean Academy of Film Arts (KAFA) is founded
<b>1988</b>	US studio films begin direct distribution in Korea
<b>January 1, 1994</b>	The system limiting the number of prints per film is abolished and replaced with a wide-release distribution system
<b>1996</b>	The 1st Pusan International Film Festival is held
<b>October 11, 1997</b>	The Korean Film Promotion Fund is established
<b>November 5, 1997</b>	The KOFIC Studios is completed
<b>1998</b>	Then presidential candidate KIM Dae-jung puts forward the organization of a film commission as one of his campaign pledges. ※ The basic principles are established for the Korean Film Investment Fund, through which public funds can be distributed
<b>February 8, 1998</b>	The Film Promotion Law is modified and the structure of the Korean Film Commission is firmly established
<b>October 20, 1998</b>	The Korean market starts its first stage of opening to Japanese film imports
<b>February 13, 1999</b>	Watershed hit <i>&lt;Shiri&gt;</i> by KANG Je-gyu is released – the first instance of a Korean blockbuster denoting a model of industrialization in film, with 6.21 million admissions
<b>March 12, 1999</b>	KAFA establishes an animation course, also known as the Korean Academy of Animation Arts
<b>May 28, 1999</b>	The Korean Film Commission, restructured from the KMPPC, is officially launched with its first board of commissioners
<b>September 10, 1999</b>	The Korean market starts its second stage of opening to Japanese films imports
<b>June 27, 2000</b>	Korea starts to import Japanese animation films (in the third stage of the opening the Korean market to Japanese film)
<b>September 9, 2000</b>	<i>&lt;JSA: Joint Security Area&gt;</i> by PARK Chan-wook is released, later to become a benchmarking hit that combines commercial success and auteur filmmaking
<b>March 31, 2001</b>	<i>&lt;Friend&gt;</i> is released to become a record-breaking hit with 8.12 million admissions
<b>December 27, 2001</b>	A law designed to completely abolish the film censorship system is modified (later to be enacted on May 1, 2002)
<b>May 9, 2002</b>	MediACT, the first public access facility in Korea to provide education on audio-visual media, is established

<b>May 28, 2002</b>	KOFIC's second board of commissioners is inaugurated
<b>October 17, 2002</b>	The Chunsakwan, accommodations for filmmakers shooting in the KOFIC Studios, is opened
<b>January 2003</b>	ArtPlus network of art film cinemas is started
<b>February 5, 2004</b>	KANG Je-gyu's <Taegukgi> is released, later to gain 11.84 million admissions, breaking the 10 million admissions barrier with KANG Woo-suk's <Silmido> - which also went over 11 million admissions the same year
<b>2004</b>	KOFIC and the Korea Broadcasting System(KBS) start a cooperative support project for broadcast film production, leading the way to media convergence
<b>March 2004</b>	Korean Film Commission changes its name to the Korean Film Council
<b>May 2004</b>	PARK Chan-wook's <Old Boy> receives the Grand Prix at the 57th Cannes International Film Festival
<b>May 28, 2005</b>	KOFIC's third term starts with the inauguration of a new board of commissioners
<b>September 2005</b>	KOFIC and the Small and Medium Business Administration(SMBA) start the "Fund of Funds", specializing in audio-visual funding
<b>2005</b>	KOFIC begins a low-budget film production support program co-funded by North Jeolla Province
<b>2006</b>	LEE Joon-ik's <King and the Clown> becomes new all-time box office record holder with 12.3 million admissions
<b>July 1, 2006</b>	Government-reduced Screen Quota goes into effect at 73 days per year



### III. Structure of KOFIC

In its present form, KOFIC is administered by a group of nine commissioners, comprised of scholars, filmmakers, industry figures and other representatives of the film industry. A chairman and vice-chairman head the organization and work together with other commissioners to draft and carry out film policy.

Promotional and support programs of KOFIC are carried out by five major subdivisions of KOFIC : Domestic Support Department, International Promotion Department, Policy Research Department, Korean Academy of Film Arts (KAFA), and KOFIC Studios.

## Korean Film Council Commissioners 2005–2008

Every three years in May, the Ministry of Culture and Tourism inaugurates a new board of nine commissioners at KOFIC, comprised of film industry professionals and academics who represent different quarters of the film community. The commissioners then elect a vice chairperson and a chairperson, who resides over the day-to-day workings of KOFIC in addition to heading the other commissioners in establishing policy and managing funds.

The commissioners also take part in the sub-committees which are comprised of more specialists in different fields, such as North-South Korean film exchange and cooperation, human resources cultivation, diversity in films, and the rationalization of the industry. KOFIC is planning to establish a video-related sub-committee as well. The role of the committees is to advise KOFIC per the specific needs and issues concerning the actual filmmaking community, and to enhance the communication between the government and filmmakers.

### **AN Cheong-sook, Chairperson**

With a background as a respected journalist on the progressive *<Hankyoreh Newspaper>* (1987 – 2004), AN Cheong-sook was also Editor-in-Chief of Korea's leading film magazine *<Cine21>*. Previously on the first KOFIC board of commissioners that was instated in 1999, she was also a research fellow at the University of California. Elected chairperson of the new board of commissioners in 2005, An is a member of the Women In Film Korea board of directors as well.

### **LEE Hyeon-seung, Vice Chairperson**

Professor in the Department of Film Studies at ChoongAng University, LEE Hyeon-seung has directed several films, including *<Il Mare>*. A former assistant director to PARK Kwang-su and PARK Chul-su, LEE is also a graduate of the Korean Academy of Film Art (KAFA). Currently Vice Chairperson at KOFIC, Lee was also previously Secretary General of the Korean Association of Film Art & Industry (KAFAI).

### **KIM Dong-won**

Well-known as a documentary filmmaker, KIM Dong-won's credits include the Korean documentary movement's watershed *<Sanggye-dong Olympics>* and the Karlovy Vary International Film Festival competition film *<Repatriation>*. KIM is also Executive Director of the Association of Korean Independent Film & Video and the founder, and CEO of independent production company Purn Productions.

### **KIM Young-jae**

Vice-president of Dongwoo Animation and Executive Director of the Korean Animation Artist Association, KIM Young-jae is also a department head at the Korean Contents Academy.

### **IM Ho-chun**

CEO of LEE-JUNG Accounting Corporation, IM is the chairman of Ethical Administration Support Committee of KOFIC. IM was also former CEO of Unique Accounting Consulting Company.

### **SHIM Jae-myung**

Managing Director of MK Buffalo, SHIM Jae-myung has produced films such as the hit *<JSA>* and Cannes Director's Fortnight selection *<The President's Last Bang>*. She is also a member of the board of directors of Women In Film Korea.

### **WON Yong-jin**

Professor of the Department of Communications at Sogang University, WON Yong-jin is also he chairman of the Korea Non-Fiction Film and Video Production Association.

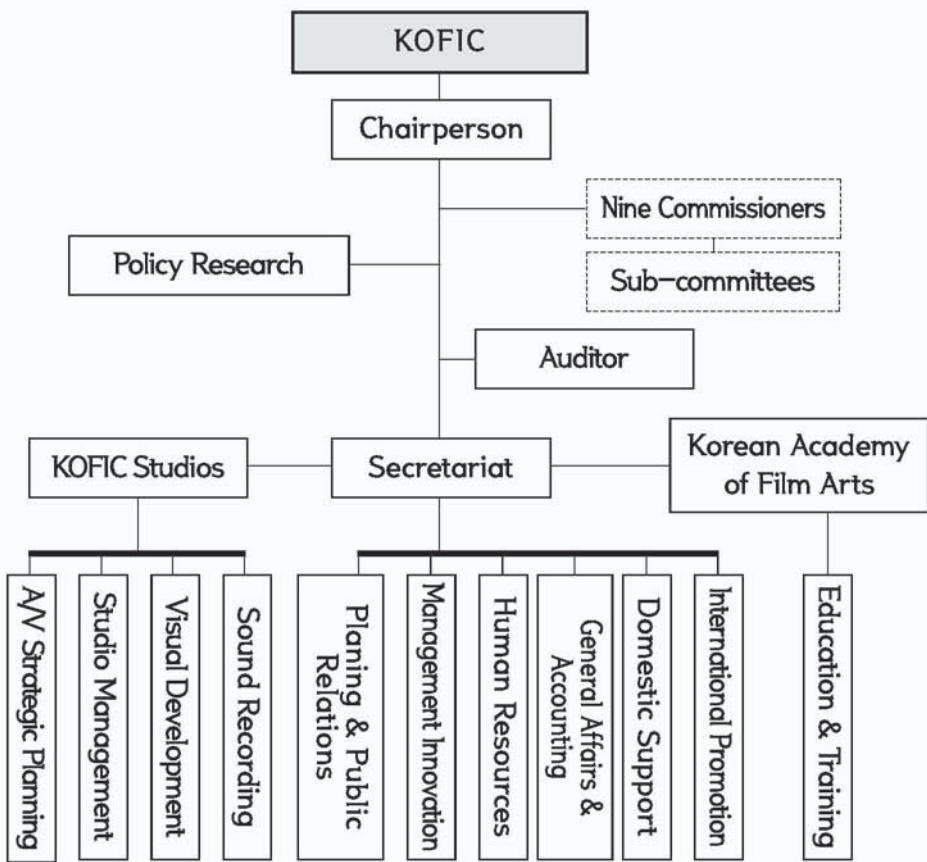
### **CHANG Mi-hee**

Well-known as a veteran actress who starred in films like *<Deep Blue Night>*, CHANG Mi-hee was formerly KOFIC Vice Chairperson from 2002 to 2005. She is a professor in the Department of Theater and Visual Arts at Myungji College, and also Vice Chairperson of the Seoul Film Commission.

### **CHUNG Nam-heon**

Chairman of Contents Plus, CHUNG Nam-heon was formerly Secretary General of KOFIC from 1999 to 2000.

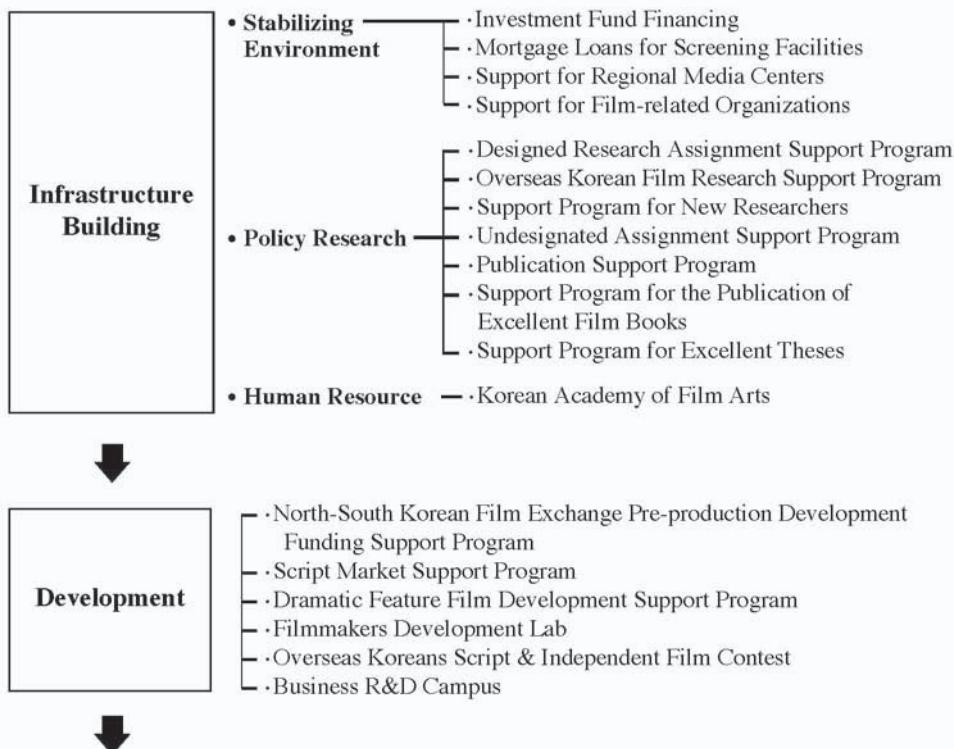
## Organization Chart

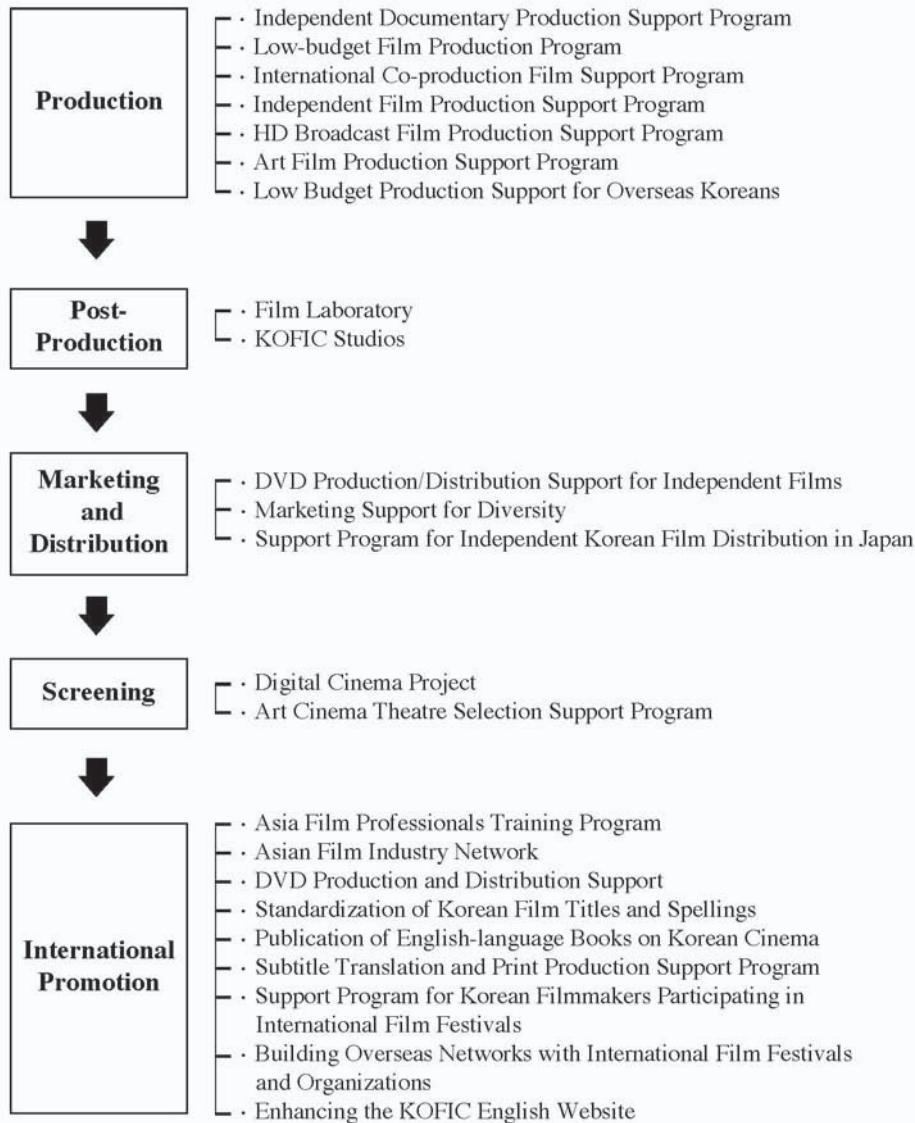


**Sub-committees** Ethical Administration Support Committee, North-South Film Exchange (Special) Promotion Committee, Audio-visual Infrastructure & Regional AD Committee, Media Convergence Measures Committee, Animation Promotion Committee, Human Resources Cultivation and Production Environment Improvement Committee, Integrated Box Office Database and Industry Rationalization Committee, Art Film Approbations Committee, Policies for Diverse Film Culture Committee

## IV. KOFIC Support Programs and Activities by Steps

The Korean Film Council offers a wide spectrum of promotional and support programs to the Korean film industry. These programs range from infrastructure building and development, education and training through production, post production, marketing and distribution, till screening and going abroad.





These activities are shared among five major subdivisions of KOFIC:

- (a) Domestic Support Department  
 (c) Policy Research & Development Team  
 (e) KOFIC Studios

- (b) International Promotion Department  
 (d) Korean Academy of Film Arts (KAFA)

## 1. Infrastructure Building



### 1.1 Stabilizing Environment for Film Industry

#### Investment Fund Financing

In order to create a stable and rationalized investment environment for films, KOFIC puts financing into film and audiovisual investment funds. It is usually the first investor in and the last investor out, providing a safety net for other non-public investors. KOFIC finances funds that invest in commercial films, as well as in planning & development, and low-budget films to help achieve a diversified film culture and the re-vitalization of varied film production processes.

KOFIC plans to finance the following for Korean film investment funds in 2006:

- 1) General Audiovisual Investment Fund Financing: approximately US\$6m +α
- 2) Planning & Development Specialized Investment Fund Financing: approximately US\$2m
- 3) Low-budget Film Specialized Investment Fund Financing: approximately US\$2m

Examples of previous films financed through KOFIC's Investment Fund Financing include *<Marathon>* by CHUNG Yoon-chul, *<The President's Last Bang>*, IM Sang-soo's Cannes entry, and *<April Snow>*, HUR Jin-ho's Asia-wide hit. On average, 48 films out of total 82 films produced in 2005 were financed through KOFIC's Investment Fund Financing.

#### Nationwide Computerized Box Office Data System ([www.kobis.or.kr](http://www.kobis.or.kr))

Until 2004, Korea was without a reliable nationwide box office system with which accurate data on admissions could be gathered. Figures were based on Seoul admissions, and generally inaccurate. Acutely aware of the need for

trustworthy nationwide box office figures in order to realize the goal of the rationalization of the film industry, KOFIC finally managed to gathered together almost 90% of screens in the country in its Nationwide Computerized Box Office Data System.

As of July 2006, the Nationwide Computerized Box Office Data System encompassed 1,395 screens. (The total of the nation's screens were counted at 1,647 as of Dec. 31, 2005.)

### **Mortgage Loans for Screening Facilities**

KOFIC provides low-interest mortgage loans for screening facilities in order to ameliorate the film-viewing environment for audiences, with an emphasis on upgrading screening facilities, expanding art cinema theaters, and making theaters more accessible for the physically challenged. A total budget of US\$ 5,000,000 (5,000,000,000KW) is available according to the following conditions:

Any exhibitor that takes part in the Nationwide Computerized Box Office Data System is eligible to apply for a loan to build screening facilities anew or expand and/or renovate; or to cover costs of new facilities and equipment including that for the physically challenged.

The loans can go up to US\$ 500,000 (500,000,000KW) per screen in the case of regular theaters, and up to US\$ 1,000,000 (1,000,000,000KW) per screen in the case of art film specialty theaters. Loans are limited to 70% of the entire budget of the project planned, but in the case of projects for convenience facilities for the physically challenged, a loan can cover the entire cost. A single business owner can only receive up to US\$ 1,000,000 (1,000,000,000KW) (for up to 2 different projects.)

Loans must be repaid within 2 years, at an interest rate of 3.5% yearly, except in the case of facilities for the physically challenged, in which case it is 0.98% yearly. A management fee of 1.0% of the loan is required, except in the case of facilities for the physically challenged.

## **Support for Regional Media Centers**

Stop by at your nearest media center if you want to produce an independent short-form video among others. In order for general public to make visual materials with ease, KOFIC operates and assists Seoul Visual Media Center, along with two regional media centers, Seoul Kangseo Media Center and Jeonju Public Media Center, which provide equipment and facilities for production purposes. Such attempts at re-vitalizing independent film production, media education and multimedia research will continue as KOFIC wishes to break off the centralization of production elements in Seoul and offer a liberal environment for the production of audio-visual works to the general public in different regions. ([www.mediact.org](http://www.mediact.org))

## **Support for Film-Related Organizations**

KOFIC provides support for film-related organizations in order to seek the advancement of media culture and the autonomy of civic organizations.

- Seoul Independent Film Festival : SIFF is a full-scale festival of independent film works that presents active viewing opportunities for independently produced short films to the general audiences.
- Indie-Anifest (assisting of independent animation festival) : The first and only domestic independent animation festival in Korea, Indie-Anifest 2005 is co-hosted by KOFIC.
- Implementing Korean Subtitles for Hearing-Impaired People : Along with Deaf Korea, KOFIC conducts regular rotations of three screenings per week at two downtown Seoul theaters to feature Korean subtitles for the hearing impaired. The efforts to improve film-viewing conditions are being made continuously to guarantee that the physically challenged can enjoy as many cultural activities as possible.

## 1.2 Policy Research



### Designated Research Assignment Support Program

KOFIC designates specific research assignments and selects a research team to support, with an aim towards encouraging research personnel in Korea and overseas, and to contribute to the strengthening of the Korean film industry and its policy foundation.

KOFIC provides US\$ 25,000 (25,000,000KW) in research funds to 1 research team of 2 or more people who can undertake the designated assignment on the film industry and policy.

### Overseas Korean Film Research Support Program

KOFIC aims to encourage research personnel in Korea and overseas, and to contribute to the strengthening of the Korean film industry and its policy foundation, as well as to raising the profile of Korean cinema overseas by promoting the results of this research.

Film researchers residing overseas or foreign researchers residing in Korea, regardless of nationality or language, planning to research Korean cinema, are eligible for this program. One top recipient is awarded US\$ 10,000 (10,000,000KW) and a runner-up is awarded US\$ 8,000 (8,000,000KW) in research funds.



### **Support Program for New Researchers**

By supporting research groups that plan to study Korean film history, film theory, or film technology, KOFIC aims to encourage and motivate research personnel and to contribute to the strengthening of the Korean film industry and its policy foundation.

Film-related research teams of 2 or more new researchers are eligible to receive US\$ 8,000 (8,000,000KW) in research funds. KOFIC will fund 3 teams per year.

### **Undesignated Assignment Support Program**

With an aim towards encouraging research personnel in Korea and overseas, and towards contributing to the strengthening of the Korean film industry and its policy foundation, KOFIC holds open contests for research teams that plan to study the film industry and/or policy. 3 or more teams of 2 or more people are selected to receive US\$ 12,000 (12,000,000KW) per team.

### **Publications Support Program**

KOFIC aims to preserve materials and information and to expand the basis of academic research by supporting publications of excellence, whether written or translated.

The Policy Research Department provides support in the form of grants of US\$ 5,000 (5,000,000KW) for the writer/translator of a work, while purchasing 3,000,000KW worth of books from the publisher – in the case of publications on film theory/history or policy/industry/production reports. KOFIC can support 4 of the former and 2 of the latter. It also will grant US\$ 13,000 (13,000,000KW) to the writer/translator and purchase US\$ 7,000 (7,000,000KW) of books from the publisher of a dictionary/encyclopedia/library.

### **Support Program for the Publication of Excellent Film Books**

KOFIC aims to preserve materials and information and to expand the basis of academic research by supporting the publications of film books of excellence, whether written or translated.

Any book in a film-related field, without restriction to theme or area covered, is eligible if its first edition was or is to be published in the period of October 2005 to September 2006. KOFIC selects 3 books and grants US\$ 3,000 (3,000,000KW) each – US\$ 1,000 (1,000,000KW) for the writer/translator and US\$ 2,000 (2,000,000KW) to purchase the books from their publishers.

### **Support Program for Excellent Theses**

By supporting and distributing excellent film-related theses, KOFIC aims to encourage researchers and to contribute to the strengthening of the Korean film industry and its policy foundation. Without restriction to topic or qualifications KOFIC selects 1 top thesis for a US\$ 3,000 (3,000,000KW) grant, and 4 runners-up for US\$ 2,000 (2,000,000KW) each. In addition, after selection, KOFIC will publish the theses in a single volume to be distributed to public libraries, etc. (Theses that have already been published, aside from academic theses, are not eligible for application.)

## 1.3 Human Resource



### Korean Academy of Film Arts (KAFA)



KAFA was founded as an arm of KOFIC (then the Korean Motion Pictures Promotion Corporation) in 1984, with the aim to train the human resources necessary to revive a stagnant film industry, and to overcome the limitations of existing theory-based film education by offering hands-on training programs.

Since its establishment, KAFA has grown influentially while producing the core talent that has led the Korean film renaissance that has culminated in the past decade or so. Most of the 365 graduates, including more than 60 feature film directors, are all presently working actively in the film industry- in all aspects of the film industry, including the production and technical areas, academia, and of course as feature-film directors, demonstrating KAFA's status and its vital role in the Korean film industry. With their extensive achievements, KAFA has established a tradition as Korea's premiere film school, and is aiming to cultivate human resources for the global filmmaking arena as well.

In 2005, KAFA took another 20-year step by commanding a reorganization of its school system. KAFA will not sit back comfortably on its accomplishments of the past 20 years, but instead further correspond to the rapidly-changing film production environment. It promises to help the development of Korean Cinema and further contribute to the development of Asian Cinema by faithfully carrying out the roles and functions of a film school representing Korea.

## **Overview of KAFA Programs**

### **Full-time Courses**

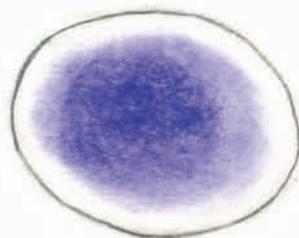
KAFA started with the Film Directing Department when it was first established and then went on to create the Cinematography Department in 1999. In 2001, the Animation Arts Academy was merged with KAFA and an Animation Directing Department was added. Finally, in 2005, a Producing Department became a new addition to develop KAFA into a multi-encompassing film school operating a four-part professional education and training curriculum that includes film directing, cinematography, animation directing and producing.

In addition to this, a new intensive full-time program which runs for a year began in 2006 when the school system was reorganized. Through a four-quarter term of intensive education and training, a new paradigm with regard to film education will be presented through this advance program. Starting in 2007, the new program will contribute to the development of Korean film and animations through the production of feature films and animations of short and mid-length.

### **Industry Short Courses**

In addition to creating new human resources through its full-time course, KAFA is also putting its energy into training and educating film professionals presently working hands-on in the field. The Industry Short Courses program, which was started in 2003 by popular demand in the film industry to improve the competitiveness of Korean cinema, is aiding the advancement of filmmakers' professionalism through different short-term training programs of a variety of courses that cover all areas of film production.

Every year hundreds of film professionals already working in the industry learn new skills and also develop themselves through KAFA's Industry Short Course program. The programs, which will be expanded and developed, are open up to anyone working in the film production field.



## Asian Filmmakers Cultivation Projects

The Asian Film Academy(AFA) was formed together with the Busan International Film Festival and Dongseo University in 2005. AFA, along with the KAFA Asian Scholarship program, which launches in 2006, will offer a chance for young aspiring filmmakers in Asia to experience a new film education and take advantage of a valuable meeting place where they can communicate and enhance their understanding one another and their countries.

KAFA plans to play a bigger role in establishing a network of Asian filmmakers and the overall development of Asian cinema through the Asian Filmmakers Cultivation Projects.

## KAFA Programs in Detail

### 1) Intensive Program

KAFA's Intensive Program is a professional film education and training program geared for people who already have certain experience and training in their respective fields or those who have proven their potential to become experts. The educational goal of this program is to nurture, in a short period of time, core people needed in film production - through a professional and intensive program in their respective fields. For four quarters per year, the students for this curriculum, who are chosen through a selective and strict screening process unrelated to age and schooling, will work with an experienced faculty to attain the working skills required of a top-class filmmaker. In addition, graduates of this program will have the right to apply for the Advanced Program.

#### ■ Maximum Number of Students

- 10 for Film Directing Department
- 6 for Cinematography Department
- 8 for Animation Directing Department
- 6 for Producing Department

■ **Education Term: 1 year (February - December) / Four Quarters / 40 weeks**

< 2005 Term - Faculty >

- Film Directing Department
  - Head : KIM Eui-suk
  - Guest Lecturer : PARK Heung-sik, KIM Tae-yong
- Cinematography Department
  - Head : LEE Jong-kook
  - Guest Lecturer : KIM Young-noh
- Animation Directing Department
  - Head : JO Deuk-soo
  - Guest Lecturer : CHOI Seung-won
- Producing Department
  - Head : PARK Sung-Geun
  - Guest Lecturer : KIM In-soo, GIL Jong-chul
- Former Master Class Guest Lecturers
  - Film Directing Master Class : IM Kwon-taek, HONG Sang-soo, YOO Hyun-mok, Jia Zang Ke (China), Tony Rayns (U.K.)
  - Cinematography Master Class : KIM Woo-hyung, Jan Kenny (Australia), Gregroy Hudson (U.S.), Yu Likwai(China)
  - Animation Master Class : Peter Jung, Marine Chartrand (Canada), Undou Hiroshi (Japan) Toril Kove (Canada), John Logue (U.S.), Jean Poulot (France), Raimund Krumme (Germany)
  - Producing Department: SHIN Chul

### **– Film Directing Department –**

The fact that many of the influential Korean films produced each year are made by graduates of KAFA is proof that its film directing specialization is the best education and training program in Korea. The film directing course aims to nurture feature film directors with new perspectives, originality and sincerity. While centered on the production of feature films, the program will not only educate these students on the specialty of being a film director, but also help them attain a deep insight on humanity and society through storytelling as well as the ability to communicate and hold leadership.

### **– Cinematography Department –**

The educational goal of the cinematography course is to cultivate the professional abilities related to the entire process of cinematography, including what is needed to be well-grounded as a cinematographer. Cinematography majors will receive the training to transfer their own unique and thoughtful visuals through lighting design and elaborate photography while also analyzing scripts and learning the professional technology needed for cinematography. Students are reborn as creators who produce a film with a director through various cinematography exercises using KOFIC's studio and film lab. They will also participate in a master class which is led by famous cinematographers in Korea and abroad as well as in workshops and seminars.

### **– Animation Directing Department –**

The animation directing program trains animation directors in the ability to tell stories through animation. The selection criteria is based on students possessing the talent to create stories on the basic understanding of film language, in addition to having a liberal arts education as well as the ability to express themselves through animation. Students go through an intensive production course that takes advantage of the plentiful facilities and support system at KOFIC. Students have the opportunity to transfer what they have learned in theory to actual production through a systematic combination of lectures on animation and film as well as in-the-field exercises.

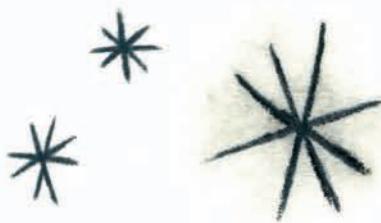
## **– Producing Department –**

The producing course at KAFA aims to train the core human resources who will raise the competitiveness of Korean film production as well as lead Korean films into an international film business. Students will have the entire experience of film production based on a hands-on curriculum including lectures, exercises, and on-the-set classes. They will be trained under the best faculty from Korea and abroad who have plentiful and diverse experiences according to each of their professional fields. The curriculum is centered on classes where students participate firsthand in a practical curriculum that includes case studies, production workshops, and simulation training. Especially, the course will cultivate producers who will finally carry an international competitiveness while also have a liberal attitude and balanced point view through a series of business training which develops communication, negotiation skills and leadership.

## **2) Advanced Program**

The Advanced Program, which will be launched in 2007, is an advanced production training program geared for graduates of the Intensive Program. The goal of this program is to contribute to the development of Korean animations and films by producing creative, high-quality projects and by enhancing the work skills of students through project training on feature films, short and mid-length animations.

The students, based on two-person teams of producer and animation director and three-person teams comprised of a producer, film director and cinematographer, will create high-quality projects through the participation of expert film crew and the guidance of film professionals with each major and project being made. To achieve this, a newly-developed production system will be formed as well as a new form of academic collaboration system with professionals in the production field.



One aspect that sets the Advanced Program apart from existing support institutions is that it does not simply end with production support but instead, it produces high-quality projects through production support and guidance from film professionals, covering the whole production process from project development to post-production. It will also develop a new production model through diverse content of production research that will service the Korean film and animation industries.

- **Qualified Candidates:**

Graduates of the Intensive Program selected through a screening of projects

- **Training Term:** 1 year (May 2007 - April 2008)

- **Curriculum Outline**

- Stage 1 : Development

- Introductory Training in each major

- Development guidance through individual projects

- Stage 2 : Pre-production

- Advanced Training 1 - production research in each respective major

- Production preparation guidance on individual projects

- Stage 3 : Production

- Advanced Training 2 - production research in each respective major

- On-set guidance and production guidance on individual projects

- Stage 4 : Post-production

- Advanced Training 3 - production research in each major

- Post-production guidance in each project

- **Production Plan**

- Production of 4 feature-length films

- 4 short and mid-length animations

- Production support from professional crews with newly-developed production systems

- Promotions of co-productions with film companies and TV stations through an academic collaboration system

- Support for film festival submissions and theatrical screenings through professional distributors

### **3) Industry Short Courses**

The Industry Short Course programs covers diverse subjects and can be of varying lengths ranging from a couple of hours to a couple of weeks covering the entire film production field. Using KOFIC and KAFA's plentiful facilities and equipment, specialists active both at home and abroad are in charge of the Industry Short Course program.

- Understanding Level**

This program helps participants understand the basics behind the production process and technology trends of digital film production, special effects, post-production and other aspects related to their fields.

- Mid Level**

This program is centrally geared to improve the skills and professionalism of people working in production, directing, camera and lighting, and production design assistants.

- Advanced Level**

This program is made up of a professional HD photography workshop, advanced producing seminars, and script analysis, to garner to specialists active in each respective field.

- Open Class**

This program aids the understanding of the basics of pending issues currently raised by new technology and problems regarding digital cinema, digital media and legal rights in the film sector.

- Nationwide Training Program**

This program is operating in regions across the nation, targeting film students and filmmakers in small cities with fewer opportunities for professional film education and training.

- Training Abroad**

This program offers a chance to learn new technology related to film production through an overseas training program lasting for about one month. A different specialty will be selected every year.

- **On-line Education**

KAFA features a site where assorted educational programs have been produced as on-line content so that more people have the opportunity to participate in the Industry Short Course programs.

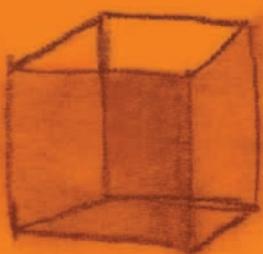
#### **4) Asian Filmmakers Cultivation Projects**

##### **Asia Film Academy (AFA)**

Formed in 2005 together by KAFA, the Busan International Film Festival, and Dongseo University to promote the construction of an Asian film network and the development of the Asian film industry, the Asia Film Academy (AFA) is the first project to cultivate Asian filmmakers. Young filmmakers who are selected carefully from across the Asian regions can receive high-quality film training for three weeks, including time spent during the Pusan International Film Festival period with diverse workshops in Busan. Hou Hsiao-hsien and the other Asian masters of filmmaking serve as professors of the AFA.

##### **KAFA Asian Scholarship Program (KASP)**

KASP, the second project to cultivate Asian filmmaking talents, was launched in 2006 to offer young Asian filmmakers the chance to participate in KAFA's intensive course. Students chosen for the scholarship are offered Korean language classes and filmmaking education and training at KAFA for a year, all expenses paid by KAFA. Two Chinese-Koreans were selected to receive the first scholarship in 2006, and two young Asian filmmakers who were chosen from 2005 AFA Program start training in 2007. KAFA plans to select the best two candidates among the young students participating in AFA every year.



## | 2. Development |

### **North-South Korean Film Exchange Pre-production Development Funding Support Program**

Towards the aim of invigorating North-South Korean film exchange, KOFIC offers support to South Korean production companies that are developing film projects in collaboration with the North and/or about the North.

This year's program will look at projects that deal with finding commonality between North and South Koreans, the harmonization of North and South, and themes of common interest for both North and South Korea.

About three projects will be chosen yearly, with each project to be awarded up to US\$ 15,000 (15,000,000KW).

Applications are taken all year round. Projects are subject to evaluation, and funds will be provided after agreements and plans are confirmed with the North.

Recent recipient of this support program is <HWANG Jin-ee> by CHANG Yoon-hyun (in production).



## Script Market Support Program

Breaking away from limited scriptwriting contests off-line, KOFIC is working so that a wider spectrum of more scripts and film ideas can be introduced and distributed online, therefore creating a better environment for writers to grow and develop true partnerships in film production.

Original scripts comprised of about 100 – 150 scenes which are registered with the Korean Film Script Market ([www.scenariomarket.or.kr](http://www.scenariomarket.or.kr)) are eligible to apply.

- Feature films: 4 best scripts to be awarded US\$ 10,000 (10,000,000KW) each, and 8 runners-up to be awarded US\$ 5,000 (5,000,000KW) each. Feature films are selected once every quarter with a total budget of US\$ 80,000 (80,000,000KW) per year.
- Animation films: 1 best script to be awarded US\$ 10,000 (10,000,000KW), and 2 runners-up to be awarded US\$ 5,000 (5,000,000KW) each. Selection is held once yearly (scheduled for October) with a total budget of US\$ 20,000 (20,000,000KW) per year.

## **Dramatic Feature Film Development Support Program**

KOFIC provides support funds for the development of feature-length dramatic films with an aim to invigorate feature film production of a greater variety of genres and subject matter, and to strengthen Korean films' competitiveness locally and overseas, as well as invigorate collaborative projects between the industry and academia.

Project and/or script proposals for original feature-length dramatic films are eligible, with a team attached comprised of a director, a producer, and a writer. (However, one of the three can play the role of two.) 5 projects are selected in each half of the year and given US\$ 15,000 (15,000,000KW) in cash per project.

## **KOFIC Filmmakers Development Lab 2006**

This event has as its goal the promotion of the Korean film industry's international feel through the development of films and of a directors pool which can appeal to both the North American and Korean markets. As part of this undertaking, five writer-directors with their own projects have been selected, with producers who are actively involved in the American and Korean film industries chosen to serve as mentors for each respective project.

Applicants are required to be fluent in English and may be Koreans residing in Korea or overseas ethnic Koreans, preferably with experience directing one or more feature films or several shorts.

All of the participants in these projects will hold in-depth discussions and take part in the development process during workshops to be held in Hawaii from September 4th to 10th, 2006. The participants taking part in these intensive lab workshops, will have the opportunity to be introduced to industry representatives during the Pusan International Film Festival's Asian Film Market.



The lab is modeled on the Sundance Lab. Roger Garcia, who is presently working as a film producer and film festival programmer in San Francisco, and Sun-young, who acts as KOFIC's North American correspondent, have agreed to serve as the main partners from the American side. The mentors consist of two Korean and three American producers – Jonathan KIM (<Silmido>), SHIN Chul (<My Sassy Girl>), Merata Mita of Academy of Creative Media in Hawaii, Adam Novak of the William Morris Agency, Barry Sabath (<Mrs. Doubtfire>) of the American Film Institute.

### **Overseas Koreans Script & Independent Film Contest**

KOFIC seeks to discover creative manpower overseas with the Overseas Korean Script & Independent Film Contest, is held once a year, jointly by the Overseas Koreans Foundation and KOFIC. KOFIC is responsible for selecting the projects while the Overseas Koreans Foundation is in charge of the awards ceremony and related events.

Eligibility goes to (a) original creative scripts for feature films, and (b) independent films - of all genres that have been made outside if the mainstream commercial film production system, no matter the length or on what media, and which have been completed within 3 years of the call for entries. Overseas Korean directors, whether established or newcomers, may apply. Applicants must be citizens or permanent residents or long-term residents of similar status (having lived abroad for 7 year or more). Overseas Koreans living in Korea are exempt.

- 3 feature film scripts will be awarded - 1st place will take US\$ 10,000 (10,000,000KW) and 2 runners-up will take US\$ 5,000 (5,000,000KW) each
- 2 completed independent films will be awarded US\$ 10,000 (10,000,000KW) each



## **Business R&D Campus**

The Business R&D Campus, which will be held for the first time this year, is designed to provide those Korean film professionals who intend to make inroads into foreign markets with the opportunity to conduct field studies on the main characteristics and cultural conditions which prevail within different film markets, as well as to establish networks with those who are involved in specific countries' film industries.

The first country targeted as part of this project is China. KOFIC has developed a new program, based on the trial and error of different programs, designed to promote direct exchanges between film professionals from both countries with a mutual interest in each other's markets> This is to expand the general level of understanding of the characteristics and structure of the Chinese film market by inviting influential individuals within the Chinese film industry to participate in this project, as well as to develop measures to facilitate exchange programs. The first one-week Business R&D Campus is scheduled to be held in Beijing in November 2006.



### 3. Production



#### **Independent Documentary Production Support Program**

By providing funds for independent documentaries, KOFIC aims to contribute to establishing a stable production base and invigorating documentary production.

Feature-length or short independent documentaries produced on film or video are eligible. (Except for HD productions that exceed 2K.)

Pre-production support is available for documentaries that have not commenced shooting and are in the planning stage. Post-production support is available for documentaries that are currently shooting or have finished shooting. (Completed films are ineligible.)

Once every half of the year, applications are accepted and evaluated by a committee of judges. The number of projects awarded, and how much, is decided by the committee. Each project can receive up to 50% of its budget, up to US\$ 40,000 (40,000,000KW). KOFIC's total budget for this support program is US\$ 100,000 (100,000,000KW) a year.

#### **Low-budget Film Production Program**

KOFIC is collaborating on this program with the New Cinema Movement and North Jeolla Province to contribute to establishing an effective production and distribution system for creative and diverse films which are differentiated from commercial films. Details are to be announced later this year.

## **International Co-production Film Support Program**

KOFIC carries out this program with an aim to diversify the methods of finding funding for film productions by invigorating international co-production, and to help Korean films actively branch out overseas.

Feature-length live-action films, in pre-production/planning stage, meant for theatrical exhibition, with a production budget of below US\$ 3,000,000 (3,000,000,000KW), with investment from at least 2 countries including Korea are eligible. These films must be compatible with Korea's Film Promotion Law and KOFIC's regulations. The Korean producer must be registered according to the Film Promotion Law, and have a co-production contract with at least 1 overseas production company. (Except for when the local production company and overseas production company are owned by the same person.)

Two films can be selected once a year. Each film can receive up to 50% of its budget, in cash, within the limit of US\$ 200,000 (200,000,000KW). (Budgets cannot include office rent/operation costs, script copyright/development fees, print production costs, publicity/marketing costs, etc.)

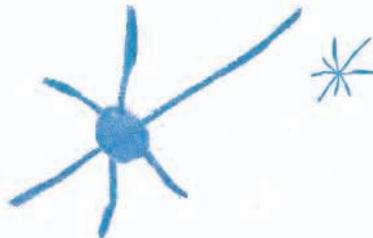
### **■ Recent recipients of this support program**

- 2006 Don't Look Back, KIM Young-nam : a Korea-Japan co-production.
- 2005 Conte de Cinema, HONG Sang-soo : a Korea-French co-production.

## **Independent Film Production Support Program**

By providing funds for independent films, KOFIC aims to contribute to establishing a stable production base and invigorating production.

Feature and short independent films produced on film and/or video, dramatic or experimental but not animations or HD films, are eligible. Anyone producing an independent film can apply, but not if they are registered professional producers.



Pre-production support is available for films that have not commenced shooting and are in the planning stage. Post-production support is available for films that are currently shooting or have finished shooting. (Completed films are ineligible.)

Once every half of the year, applications are accepted and evaluated by a committee of judges. The number of projects awarded, and how much, is decided by the committee. Each project can receive up to 50% of its budget, up to a limit determined by its length. Short films under 60 min. can receive up to a maximum of US\$ 20,000 (20,000,000KW), while feature films over 60 min. can receive up to US\$ 40,000 (40,000,000KW) in support from this program. KOFIC's total budget for the program is US\$ 300,000 (300,000,000KW) a year.

#### ■ Recent recipient of this support fund

- 2006 The Unforgiven, YOON Jong-bin, Cannes International Film Festival, Un Certain Regard

#### **HD Broadcast Film Production Support Program**

KOFIC endeavors to invigorate production and diversify exhibition platforms for Korean films, reflecting the trend of convergence between cinema and broadcasting. The size and budget of the HD Broadcast Film Production Support Program for 2006 is under discussion with the Korean Broadcasting System(KBS) and will be announced later this year.



### ■ Recent recipients of this support fund

- 2006 Silk Shoes, YEO Kyun-dong
- 2006 Family Matters, NAM Sun-ho
- 2006 Night Ballad for Ghost Theater, JEON Kye-soo
- 2006 Before the Summer Passes Away, SUNG Ji-hae
- 2006 Boys of Tomorrow, NOH Dong-seok
- 2005 The Windmill Palm Grove, Jonathan YU

### Art Film Production Support Program

KOFIC aims to create more diversity in Korean cinema by discovering and cultivating local filmmakers and advocating their creative drive, and also aims to foster stable production conditions for vigorous production of low-budget art films.

Eligibility goes to feature-length live-action films of below US\$ 2,000,000 (2,000,000,000KW) in budget, and feature-length animation films of below US\$ 3,000,000 (3,000,000,000KW) in budget, made for theatrical exhibition and which incline to art and quality. The films must be in pre-production/planning stage with a local producer. (Films in production are not eligible.)

Any registered film production company can apply. KOFIC provides support for up to 5 films (with at least 1 being an animation), once a year with a



total budget of US\$ 2,000,000 (2,000,000,000KW). Each film can receive up to 50% of its budget in cash, within a maximum of US\$ 400,000 (400,000,000KW). (Budgets cannot include office rent/operation costs, script copyright/development fees, print production costs, publicity/marketing costs, etc.)

#### ■ Recent recipients of this support fund

- 2006 Pruning the Grape Vine, MIN Byeong-hun
- 2006 Family Ties, KIM Tae-yong
- 2006 Modern Boy, JEONG Ki-yong (animation)
- 2006 Driving with My Wife's Lover, KIM Tae-sik
- 2006 Bewitching Attraction, LEE Ha
- 2005 This Charming Girl, LEE Yoon-ki : a Sundance World Competition
- 2005 Love is a Crazy Thing, OH Seok-geun

#### Low Budget Production Support for Overseas Koreans

With the Korean diaspora increasing, overseas Korean filmmakers have become very active, as can be seen from the rise of directors like Grace Lee, currently working on a US-Korea co-production with iHQ, and Zhang Lu, whose main base of operations is in China. The activities of overseas Korean filmmakers can play an important role in establishing film and cultural exchanges between Korea and the countries in which they work. In addition, these individuals can also provide a new impetus for the Korean film industry. With this in mind, KOFIC has



established a new support program designed to facilitate the production of low budget films by overseas Koreans.

Overseas Korean directors, whether established or newcomers, may apply, with the agreement of their producers. Applicants must be citizens or permanent residents or long-term residents of similar status (having lived abroad for 7 year or more). Overseas Koreans living in Korea are exempt.

Projects for low-budget feature-length dramatic films with budgets of US\$ 300,000(300,000,000KW) to US\$ 2,000,000 (2,000,000,000KW) are eligible in 35mm, HD, or digital media that excels HD. 1 or 2 projects will receive a total of 100,000,000KW, within 50% of their production budgets. A faithful report on the production and its results is required.

# Shooting in Korea

Film Commissions in Korea for Location Support



## ◎ SEOUL

Seoul Film Commission  
Email : seoulfc@seoulfc.or.kr  
Tel : + 82 2 777 7092  
Fax : + 82 2 777 7097  
Website : [www.seoulfc.or.kr](http://www.seoulfc.or.kr)

## ◎ GYEONGGI

Film Commission of Gyeonggi  
Email : webmaster@ggfc.or.kr  
Tel : +82 32 223 1061  
Fax : +82 32 223 1078  
Website : [www.ggfc.or.kr](http://www.ggfc.or.kr)

## ◎ DAEJEON

Daejeon Film Commission  
Email : teckfos@hanmail.net  
Tel : +82 42 479 4121  
Fax : +82 42 479 4125  
Website : [www.djfc.or.kr](http://www.djfc.or.kr)

## ◎ CHEONGPUNG

Cheongpung Film Commission  
Email : theplayl@hanmail.net  
Tel : +82 43 645 4995  
Fax : + 82 43 640 4353  
Website : [www.cpfc.or.kr](http://www.cpfc.or.kr)

## ◎ GWANGJU

Gwangju Film Commission  
Email : location@gfc.or.kr  
Tel : + 82 62 674 4009  
Fax : + 82 62 674 4008  
Website : [www.gfc.or.kr](http://www.gfc.or.kr)

## ◎ JEONJU

Jeonju Film Commission  
Email : jeonjufc@naver.com  
Tel : + 82 63 286 0421  
Fax : + 82 63 286 0422  
Website : [www.jjfc.or.kr](http://www.jjfc.or.kr)

## ◎ PUSAN

Busan Film Commission  
Email : bfc@bfc.or.kr  
Tel : +82 51 743 7531  
Fax : +82 51 743 7537  
Website : [www.bfc.or.kr](http://www.bfc.or.kr)

## ◎ NAMDO

Namdo Film Commission  
Email : namdo@ndfc.or.kr  
Tel : +82 61 744 2271  
Fax : +82 61 744 2273  
Website : [www.ndfc.or.kr](http://www.ndfc.or.kr)

## ◎ JEJU

Jeju Film Commission  
Email : master@jejufc.or.kr  
Tel : +82 64 727 7800  
Fax : +82 64 727 7900  
Website : [www.jejufc.or.kr](http://www.jejufc.or.kr)

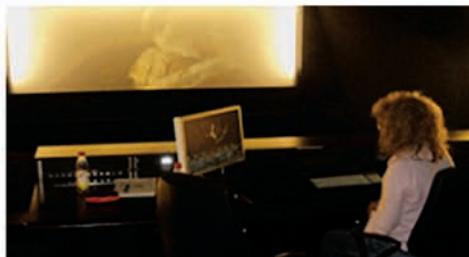
## 4. Post Production

### 4.1 Film Laboratory

KOFIC puts its best efforts into the strengthening of its post-production capacity while securing international competitiveness of its media technology.

KOFIC's film laboratory has been internationally recognized with a Kodak Image Care Program certificate of excellence. The 1,500 m<sup>2</sup> laboratory has a work capacity of 15 million ft for features and 5 million ft for shorts per year. The KOFIC Film Lab, which opened on June 24th 1980, has been developing and printing over 50 million ft of film annually, entrusted with approximately 30% of Korean films produced. The laboratory features developing & processing lab, special effects printing room, color correction lab, telecine room, film cleaning room, test lab and a screening room.

**Imagecare:** Worldwide film manufacturer Kodak created this program to certify a standard of quality for film labs around the globe. To qualify for the program, laboratories must undergo rigorous assessment by Kodak technical representatives. All aspects of the laboratory processes are inspected, from mixing the chemicals through to calibrating the projector, as well as color grading and film handling techniques. Imagecare accreditation certifies that the laboratory conditions meet Kodak international standards. Currently, only nine labs in eight countries have received Imagecare accreditation.



- Support for Public Access Technical Operation : KOFIC gives 50% discount on post-production (film processing, sound recording, etc.) for student film projects recommended by the professors and advisors. KOFIC is also involved in investment and assistance of goods by way of providing production funds and lending out equipments for film production, while serving as a front-runner of constructing quasi-public technical infrastructure and research and development of film production techniques with its operation of sound technology consulting service to various film schools and the on-line, cyber technical service center called 'Film-is.'



## 4.2 KOFIC Studios in Namyangju



The KOFIC Studios in Namyangju was established in 1997 as the nation's premiere center for filmmaking. The 1.3 million m<sup>2</sup> complex is made up of indoor and outdoor studios, production equipment, visual special effects equipment, sound recording facilities, an extensive props and costume collection, a film laboratory, as well as a film museum and visual education center for tourists and aspiring filmmakers. The major components of the facility are listed below:

### 1) Outdoor/Indoor Studios & Sets

The KOFIC Studios has actively provided actual goods and services for the making of outdoor sets since 1999. If a producer needs a new outdoor set, the Complex will provide the grounds and cover and/or offset part of the costs of creating the set with actual goods and services such as for recording and developing, on condition that the set be well-built. After the shooting is over, the set becomes the property of the Complex. This way, the producer can reduce the cost of building the set and the Complex can utilize the set in the future for other productions, and also as a tourist attraction. This system gave birth to the Panmunjom Set where *<Joint Security Area>* was filmed, and the Traditional Town Set where *<King and the Clown>* was shot.

## The Indoor Studios

- Large-size : Studio 1 - Suitable for filming large productions of feature films, commercials and events. The stage enables large-size sets and multiple sets to be built.
- Medium-size : Studio 2, 3 - Suitable for filming films and commercials.
- Special effects: Studio 5 - 1.2m-deep water tank is placed in the middle of the stage, enabling miniature shots and special effects shots.
- Small-size : Studio 6, 7 - Two small-size studios suitable for shooting feature films, short films and miniature shots.

## Traditional Korean House set

Originally from Woonni-dong, Jongro-gu, Seoul, this roof-tile house was restored at Namyangju Studio Complex in 1994. A typical example of an upper class mansion of the late Joseon dynasty, the house is used for historical dramas and also for go tournaments.

## Courtroom set

This set was built to reduce costs and production time for films that require the shooting of courtroom scenes, which are frequently used but difficult to rent elsewhere. The walls, the roof and the inner structure can be moved to accommodate filming needs and a light batten is placed at the top of the set for steady lighting.

## 2) Cinematography equipment facilities (camera, lenses, and lights)

The KOFIC Studios provides a rental service for cameras, lenses, and lights. The Complex offers a wide range of cameras, from the ARRI-III model to the steady-cam Pro D, and HD cameras. In the case of lenses, in order to meet the needs of cinematographers, the Studios offers models ranging from the Ziess Ultra Prime 10 mm to the ARRI Macro 200mm. The Complex also offers high quality lighting, including HMI and Joker Lights, as well as many other types. By making use of its own pre-testing and verification system, the KOFIC Studios strives to provide only the highest quality rental equipment.

## 3) Sound Recording Studio

KOFIC's 13,300 m<sup>2</sup> sound recording studio boasts a work capacity of 50 feature-length titles or 100 short films, with facilities for both analogue and digital recording. It features five studios: a Dolby mixing room; a mono mixing, music & sound effect recording room; a dialogue recording room; a foley recording room; and an optical sound recording room, in addition to a sound effects library, a recording control room, and a sound design room.

The Complex provides the know-how obtained from recording 1,000 movies for over 30 years combined with cutting-edge technology and solutions for all sound-related work .



#### **4) Special Video Effects Studio**

The special effects room was created in May 2000 for revitalizing animations and digital effects in films, based purely on Korean technology. It contains such high-tech equipment as the Inferno, various production tools for 2D and 3D, non-linear editing equipment like Fire, enabling real-time production, laser film recorders, scanners and digital film restoration equipment - the first of its kind in Korea. The Special VFX Studio offers the best systems and experienced technicians to suit user needs.

#### **5) Props and Costumes Warehouse**

A great number of props and costumes for modern and period-piece films, TV programs, and commercials are assembled for use by filmmakers. Visitors also have access to these costumes and props, including costumes once worn by famous stars.

#### **6) Visual Experience Education Center**

Equipped with visual training laboratories, this center offers a variety of programs for producing films and animated works. There are a wide range of learning facilities for teenagers: a multi-media classroom, an editing room, a sound recording studio, a photography studio, a visual training room, an animation lab, an animation line-test room, and a prop warehouse.

With the great attention the general public focuses on cinema, the KOFIC Studios endeavors to educate them, focusing on teenagers and children, in a systematic way. The Film Experience Education Center was opened with the appropriate equipment and manned with experienced staff and systematically developed programs. Film and animation camps for teenagers held each summer and winter, a scriptwriting workshop for high school students each month, and acting camps for children are some of the programs offered.



## 7) Film Museum

KOFIC's film museum educates visitors on the history and future of film. In addition, a Visual Experience Hall and Visual Principle Experience Hall allow film fans an opportunity to experience the latest visual technology and special effects. Visitors can also visit the extensive Panmunjom outdoor set which was used to shoot the hit film *<Joint Security Area>*(2000) and the open set for IM Kwon-taeck's award-winning *<Chiwhaseon>*.

### Film Culture Hall

The Film Culture Hall, opened in 1998, displays photographs, posters, memorabilia, film equipment and up-to-date visual footage. One can also view Korean and non-Korean movies by genre.

### Visual Experience Hall

The Visual Experience Hall allows visitors to actually experience various filmmaking methods and the world of visuals and sounds using high-tech equipment.

### Film Basics Experience Hall

Visitors can actually experience first-hand editing, sounds, lighting, image makeup and the basics of film, the essential elements in filmmaking.

### Miniature Experience Display Hall

In order to facilitate the general public's understanding of special visual production and to educate the young on visual works, the miniature set for *<Wonderful Days>*, the first animated film made by putting together 2D, 3D, and miniatures, is displayed. Visitors learn to understand the process of making miniatures and special visuals by stages going through the *<Wonderful Days>* set.

## **8) Accommodations and convenience facilities - Chunsa Hall**

The 4-story ‘Chunsa Hall’ offers lodging and conveniences for visiting film crews working in the KOFIC Studios. In addition to a meeting room, restaurant, and guest rooms, the facilities include a swimming pool, volleyball court, mini-football court and an artificial waterfall.

Chunsa Hall was established within the KOFIC Studios to provide those engaged in the film industry with a place to unwind amid a comfortable atmosphere. Chunsa Hall is also open to those participating in film related workshops, seminars, training programs, and camps.



## 5. Marketing and Distribution

### DVD Production/Distribution Support for Independent Films

By producing and distributing DVDs for independent films that have difficulty getting theatrical distribution and exhibition, KOFIC works to improve the distribution environment for independent films and to introduce them to the public.

Copyright holders of one or more independent films of over 60 min. in length can apply with a proposal for the production and distribution of one or more kinds of DVDs for independent films. KOFIC will provide support for up to 10 kinds of DVDs, each kind to be over 60 min. in length. (Different mid-length and short films can be tied together in one kind of DVD project.) KOFIC provides US\$ 8,000 (8,000,000KW) in cash towards production costs per kind of DVD.

#### ■ Recent recipients of this support fund

- 2006 Five is Too Many, AN Seul-gi
- 2005 The Forgotten Child : Shin Sung-il is Lost, SHIN Jane
- 2005 Annyong, Sayonara, KIM Tae-il.
- 2005 The Camellia Project, CHOI Jin-sung
- 2004 Return to the Land, KWON Woo-jung (Docu)
- 2004 The Gate of Truth, KIM Hee-chul (Docu)
- 2004 Smoke-Flavored Life, RYOU Eun-jung (Short)
- 2003 Mad Minutes, LEE Mario
- 2001 Koryu, SOHA (Docu)
- 2001 Patriot Game, LEE Kyeong-soon, CHOI-HA Dong-ha
- 1997 Wind Echoing in My Being, JEON Soo-il

## **Marketing Support for Diversity**

KOFIC provides support for marketing (P&A) costs towards the stable exhibition and distribution of films, produced in diverse formats, that can contribute to Korean culture.

Film and digital media projects of 60 min. or more in length which are preparing for theatrical release – omnibus projects included – are eligible. The films must be planned to be released on a maximum of 20 screens nationwide. Film festivals are not eligible.

KOFIC provides support for up to 10 films a year – a maximum of 6 analog-screened films and a maximum of 4 digitally-screened films using DLP. Selections are made twice yearly, in each half of the year, with a total budget of US\$ 400,000 (400,000,000KW).

### **■ Recent recipients of this support fund**

- 2006 The Unforgiven, YOON Jong-bin
- 2005 If You Were Me : Anima Vision (Omnibus)
- 2005 The Crescent Moon, JANG Gil-su
- 2005 My Right to Ravage Myself, JEON Soo-il
- 2005 Grain in Ear, ZHANG Lu
- 2005 Magicians. SONG Il-gon
- 2005 Brain Wave, SHIN Tae-ra
- 2005 Shin Sung-il Is Lost, SHIN Jane
- 2005 Chulsoo & Younghhee, HWANG Qu-dok.
- 2005 Spying Cam, HWANG Cheol-mean
- 2005 Fade into You, Chegy
- 2004 The Gate of Truth, KIM Hee-chul
- 2004 Possible Changes, MIN Bung-kook
- 2004 My Generation, NOH Dong-seok





## **Support Program for Independent Korean Film Distribution in Japan**

Although Japan accounts for more than 70% of Korea's film exports, most either fall into either the high-profile commercial film category or the low-budget art film category which tends to face away without notice. With most of the focus going to commercial star vehicles, Korean films are at risk at being misrepresented in the Japan market. This project in support of distributing independent Korean Films in Japan is aimed at increasing Japanese audiences' awareness of the diversity in Korean films and at creating a new window for independent Korean films.

Earlier this year, KOFIC concluded an agreement with Shibuya Image Forum, a theater that specializes in the screening of artistic and experimental films, as part of which the latter will agree to release independent Korean films for a period of twelve weeks. Based on audience reactions to a particular work, a film could then be released in Tokyo and/or nationwide.

Once the film's theater run has been completed, Korean producers (international sales companies) could then earn additional revenues from DVDs and the sale of copyrights to broadcasting companies in Japan. The Shibuya Image Forum and KOFIC agreed to play a positive role as mediators when it comes to the sale of additional copyrights.

KOFIC will cover up to US\$ 180,000 (180,000,000KW) in P&A costs to facilitate the distribution of individual films within the Japanese market. A total of 4 to 6 films will be chosen as part of this project, with the selection process currently underway.



## 6. Screening

### Digital Cinema Project

One of the most significant technological issues facing the Korean film industry is that of digital cinema. KOFIC is working to promote digital cinema in Korea with the vision of having more filmmakers being able to make a greater diversity of films, which in turn would be able to screen to a greater number of diverse audiences.

In order to construct a service environment for a digital cinema network, KOFIC is carrying out the following.

- Detailed research on the economic effects and influences of digital cinema – analyzing the economics and the industry growth factors involved, including industry-related analysis and the effects on consumer welfare
- Administering a digital cinema committee, 3 forums and 4 workgroups comprised of industry professionals concerning digital production, transmission and distribution, screening, quality control, copyright protection, audio visual technology, etc.
- Drawing up “Digital Cinema Action Plan 2011”, a detailed roadmap on the mid-to long-term industry development necessary for digital cinema to successfully take root and flourish



- Collaborating with Korea Telecom, Electronics and Telecommunications Research Institute, DRM Inside Research Institute, and Chung-Ang University to research the demand for digital cinema technology and analyzing Korea's competitiveness in the field - KOFIC will use this data when deciding future technology-related policies.
- Conducting test-bed trials on digital cinema applications in Korea with the main systems necessary – Digital Cinema In/Out systems(scanners/Recoder), Digital Cinema Mastering system(color correction equipment, color managementsystems, storage servers) Digital Cinema monitoring systems (projectors, Server, etc.)
- Supporting the research and development of digital cinema-related technology to decrease Korea's dependency on foreign technology and to bring in Korea's IT industry to the film industry, in collaboration with the Korea Culture & Content Agency(KOCCA)
- Creating digital cinema technology guidelines for production, distribution, and screening – with four workgroups on quality control, transmission, copyright protection, and audio visual technology
- Working towards a Northeast Asia Council on digital cinema to bring together the content, technology, and markets of Korea, Japan, and China, KOFIC is collaborating with the Digital Cinema Association in Japan(DCAJ) and China's Research Institute for Fiscal Science (CRIFS)



### Art Cinema Theater (Art Plus Cinema Network) Selection Support Program

KOFIC works for the long-term advancement of Korean films by providing subsidies to theaters which broaden the opportunities for art films to be exhibited and create an environment where audiences can see more diverse films. KOFIC is creating an alternative distribution system with the art cinema theater network of theaters that focus on screening art films and independent films. Currently, about 10 theaters are part of the network, including the Hypertech Nada in Dachak-ro and CineCube in Gwanghwamoon.

#### ■ 2006 ArtPlus Cinema Network

Kukdo Theater (Busan), Gwangju Theater (Gwangju),  
CGV Sangam 10 (Seoul), CGV Seomyeon 12 (Busan),  
CGV Incheon 14 (Incheon), Dongseong Art Hall (Daegu),  
Daejeon Art Cinema (Daejeon), Hypertheque Nada (Seoul),  
Cinecube 1 (Seoul), Cinecube 2 (Seoul), Film Forum 1 (Seoul)  
Film Forum 2 (Seoul), CGV Gangbyeon (Seoul),  
Seoul Animation Cinema (Seoul), Primus Dunsan, Primus Jeonju (Jeonju),  
SpongeHouse (Seoul), Cinecore (Seoul), SpongeHouse Apgujeong (Seoul)



## 7. International Promotion



### Asia Film Professionals Training Program

KOFIC is implementing its Asia Film Professionals Training Program, bringing together people to form the backbone of efforts by Asian countries to promote a common understanding of each other's films and cultures.

The two people who were selected to come to Korea and take part in the 1st training program beginning at the end of March 2006 were two promising professionals engaged in the Chinese film industry. Both individuals are slated to take part in a six-month training program scheduled to run until late September, as part of which they will acquire working knowledge of the Korean language and of the Korean film industry.

The two trainees will work within various departments of KOFIC in order to heighten their understanding of Korean film policies and industry, and will also have the opportunity to sharpen their degree of specialization in Korean films by working with major film companies such as CJ Entertainment and MK Pictures. This training program is expected to help them play an important role in promoting film-related exchanges between Korea and China in the future.

During the second half of 2006, KOFIC will select an additional two people from Asia, including one person from India, for the 2nd training program. By facilitating exchanges amongst Asian countries KOFIC will strive to strengthen the foundation of this training program through the constant development of its contents and format.

**Asian Film Industry Network (AFIN)**

KOFIC is the leading figure in the construction of AFIN, with bases in Northeast Asia, for the purpose of promoting cultural exchanges among the countries involved and advancing their respective film industries at the same time.

AFIN was launched in 2005 at the Pusan International Film Festival with Korea, Japan, Vietnam and Thailand as founding member nations, and China and Singapore as observers. Led by the Korean Film Council (KOFIC), the organization aims to promote Asian films through co-promotion activities at international film festivals and markets, sharing film-related research and data, and facilitating international co-productions. KOFIC, UniJapan, the Federation of National Film Associations of Thailand, and the Vietnam Media Corporation are the current founding members.

AFIN does not limit the number of organizations per country for membership, and is open to non-governmental organizations as well as governmental.



## **DVD Production and Distribution Project**

Since 2002, KOFIC has on an annual basis provided DVD collections with Korean, English, French, Chinese, Japanese, Spanish, and German subtitles for 3 to 7 outstanding Korean films per collection. The films selected to date have included Affection, Nowhere to Hide, and The Foul King in 2003; Chiiwhaseon, Marrying the Mafia, The Way Home, Musa-The Warrior, and JSA: Joint Security Area in 2003; The Coachman, Repatriation, Save the Green Planet, Sympathy for Mr. Vengeance, Take Care of My Cat, One Fine Spring Day, and Chilsu and Mansu in 2004; as well as Iodo, The Murmuring, Habitual Sadness, The Virgin Stripped Bare by her Bachelors, The Big Swindle, Memories of Murder, and My Mother, the Mermaid in 2005.

Copies of these DVD sets have been provided to 700 locales, including university libraries and film departments such as New York University's Film Department and the Harvard University Library; universities which have Korean Studies programs; as well as Korean embassies and consular offices overseas.

## **Standardization of Korean film titles, English and Chinese spelling of names**

As the number of Korean films which have made their way into foreign markets has increased, so has the number of Korean films, directors, and stars who have gained fame abroad. However, different English titles have often been used for the same Korean film. This has also been the case with the English spelling of the names of filmmakers and performers. To remedy this, KOFIC plans to establish a basic English-language database of Korean films, with this service provided on the revamped version of its website. In addition, based on the fact that the number of Korean films entering the Chinese market has grown significantly, KOFIC has also begun to compile a list of the Chinese spellings of the names of main professionals engaged in the Korean film industry.



## Publication of English-language Books on Korean Cinema

KOFIC's International Promotion Department is responsible for such useful publications as the <Korean Cinema> yearbook, and the quarterly industry magazine <Korean Film Observatory>, as well as the annual <Korean Independent Films> guidebook and the yearly <Korean Film Directors Series>.

Most notably, the <Korean Film Directors Series> is a new project meant to raise the level of understanding and interest in Korean filmmakers. KOFIC has undertaken the task of publishing books about important classic and modern Korean directors. Books about directors PARK Chan-wook, BONG Joon-ho, and RYOO Seung-wan have already been released.

In 2006, KOFIC has expanded this support program by selecting more directors, including KIM Ki-young, HONG Sang-soo, LEE Chang-dong, IM Kwon-tae, KIM Dong-won, and JANG Sun-woo.

A special edition about director KIM Ki-young, which will be published as part of a special retrospective entitled "KIM Ki-young and his spiritual disciples," is undertaken as part of the celebration of the 120th anniversary of Korea-France diplomatic relations.

Also, KOFIC will publish a book about director KIM Dong-won, who has been identified as a prime example of the diversity which permeates through Korean films, in which the status of Korean independent films as one of the foundations of the Korean film industry will be analyzed.

## **Subtitle Translation and Print Production Support Program**

KOFIC provides support for professional subtitle translation and print production to enhance the competitiveness of Korean films internationally. Korean feature and short films produced in the given year are eligible for this program. Once selected, the film is granted the cost of translation and subtitled print production. Twice a year, 6 features and 5 shorts are selected by a jury of industry professionals.

Outside of abovementioned regularly scheduled support, feature films selected to the competition sections of festivals designated by KOFIC as Category A or B , such as Cannes, Venice, or Berlin, requiring non-English language subtitling (French, Italian, German, and Spanish), can apply for support any time of the year. Short films selected to festivals designated by KOFIC as Category A, and such festivals as Clermont-Ferrand, when acknowledge to require subtitling, are also eligible at any time of the year. KOFIC also provides support for 3 awarded films from the Seoul Independent Film Festival, 6 graduation films from the Korean Academy of Film Arts.

### **■ Recent recipients of this support program**

- 2006 The Host, BONG Joon-ho
- 2006 The Last Dining Table, ROH Gyeong-tae
- 2006 Family Ties, KIM Tae-yong
- 2006 The Old Garden, IM Sang-soo
- 2006 Woman on the Beach, HONG Sang-soo
- 2006 Meet Mr. Daddy, PARK Kwang-su
- 2006 Magicians, SONG Il-gon
- 2006 Don't Look Back, KIM Young-nam
- 2006 The Customer is Always Right, OH Ki-hyun
- 2006 Time, KIM Ki-duk
- 2006 King and the Clown, LEE Joon-ik
- 2006 The Unforgiven, YOON Jong-bin
- 2005 Grain in Ear, ZHANG Lu
- 2005 The Red Shoes, KIM Yong-gyun
- 2005 Bravo, My Life, PARK Heung-shik
- 2005 The Windmill Palm Groove, Jonathan YU
- 2005 Duelist, LEE Myung-se
- 2005 The Peter Pan Formula, CHO Chang-ho
- 2005 The Bow, KIM Ki-duk
- 2005 April Snow, HUR Jin-ho



## **Support Program for Korean Filmmakers Participating in International Film Festivals**

KOFIC provides support in the form of airfare for Korean and overseas Korean directors, producers, and/or actors invited to designated international film festivals, towards the aims of introducing and cultivating new talent abroad, invigorating exchange and branching out into overseas markets.

## **Building Overseas Networks with International Film Festivals and Film Organizations**

KOFIC continues to secure further diversification of Korean cinema and its brand image to world film community through networking with major film festival directors and programmers in support of Korean films' at overseas film festivals. KOFIC promotes Korean films at international film festivals & markets while maintaining Korean film booths at various overseas film markets such as Cannes and Berlin.

KOFIC also offers assistance in making co-production deals with foreign companies to expand the overseas market for Korean films. - Co-organization or support for Overseas Showcase of Korean Films

## **Enhancing the search functions on the KOFIC English website ([www.kofic.or.kr/english](http://www.kofic.or.kr/english))**

KOFIC is in the process of reorganizing its English website so as to provide visitors with database services in the form of detailed information on films, directors, actors/actresses, as well as producers and distributors. This reorganization will make it easier for overseas visitors to gain access to information related to Korean films. It is also expected to facilitate the sale of Korean films and strengthen the overall promotion of Korean films. While Korean film-related news will be provided in real time, visitors will also be able to gain access to a summary of the history of Korean film which has been compiled in layman's terms.

## **For Information and Materials on Classic Korean Films**

Korean Film Archive : Visit [www.koreafilm.org](http://www.koreafilm.org)

The Korean Film Archive, or KOFA, is a sub-organization of the Ministry of Culture and Tourism and was founded in accordance with Clause 3, Article 24 of the Film Promotion Act for the purpose of collecting, preserving, and exhibiting films and film-related documents and also for promoting the artistic, historical, and educational development of film.

The Korean Film Archive is the sole national-level organization that collects and preserves moving image materials as our cherished cultural heritage, which has mirrored the historical and cultural values of the time. The non-profit KOFA was originally established on January 18, 1974 for the purpose of collecting and preserving Korean film, but was reorganized on June 10, 2002 as a government-affiliated public foundation.

The Korean Film Archive has been putting forth its utmost effort to solidify its foundation and to expand the scope of activities in order to keep Korean film heritage permanently under an appropriate environment. To encourage people to participate in creating film culture as active recipients, the KOFA has led the 'Cinematheque Movement' since 1991.

In addition, the Archive runs a specialized film library equipped with various film-related materials serving as the center of film culture, and is in the process of creating user-friendly infrastructure to provide easier digital access to film-related information.



## Appendix 1 : Alumni Activities of KAFA

### ◎ Directors

Class 1	KIM Eui-suk	1992 〈Marriage Story〉 1993 〈The Woman And The Man〉 1995 〈Gun And Gun〉 1997 〈Holiday In Seoul〉 1999 〈The Great Chef〉 2003 〈Sword In The Moon〉
	PARK Jong-won	1989 〈Guro Arirang〉, 1992 〈Our Twisted Hero〉 1995 〈Eternal Empire〉 1996 〈Seven Reasons Beer is Better than Love〉 1999 〈Rainbow Trout〉 2000 〈Paradise Villa〉
	OH Byung-chul	1992 〈The Room In The Forest〉, 1995 〈Go Alone Like Musso'S Horn〉 2003 〈Innocence〉
	IM Jong-jae	1996 〈Kill The Love〉 2001 〈My Beautiful Days〉
	JANG Hyun-soo	1992 〈Walking All The Way To Heaven〉 1994 〈Rules Of Game〉 1996 〈Born To Kill〉 1998 〈Scent Of A Man〉 2001 〈Ray-Ban〉 2004 〈Everybody Has Secrets〉
	HWANG Qu-dok	1990 〈Searching For Our Class〉 1991 〈Yearning For Love〉 2004 〈Chulsoo & Younghée〉
	KIM So-young	2000 〈Southern Women/South Korea〉 2002 〈I'll Be Seeing Her〉 2003 〈A Runner's High〉 2004 〈New Woman: Her First Song〉 * Documentary

Class 2	PARK Jae-ho	1997	〈Poison〉
		2001	〈Summer Time〉
	KWON Chil-in	1995	〈A Good Day To Fall In Love〉
		2003	〈Singles〉
	KIM Jung-jin	1989	〈Sae-Ang-Ji Landing Operations〉
		1991	〈Boccaccio〉
		1994	〈A Casual Trip〉
		2001	〈Tearful Story〉
	BAE Kyung-yoon		〈Seeing The World With Your Eyes Closed〉
	NOH Hyo-jeong	2001	〈Indian Summer〉
Class 3	PARK Ki-yong	1997	〈Motel Cactus〉
		2002	〈Camel(s)〉
	AHN Jae-suk	1989	〈Gray City〉
		1992	〈Like Music, Like Rain〉
	LEE Min-yong	1995	〈A Hot Roof〉
		1997	〈Inch' Alla〉
		2003	〈Season In The Sun〉
	CHUNG Byung-gak	1996	〈Corset〉
		1998	〈Seventeen〉
	LEE Young-jae	1999	〈The Harmonium In My Memory〉

Class 4	OH Seok-geun	1993	〈The 101st Proposal〉, 2005 〈Love Is A Crazy Thing〉
	LEE Hyeon-seung	1992	〈Blue In You〉 1995 〈Sunset On The Neon Lights〉 2000 〈Il Mare〉
	JEONG Joon-sup	1997	〈A Story Of An Unemployed Man〉
	KIM Tae-kyun	1996	〈The Adventures Of Mrs. Park〉 1998 〈Shall We Kiss〉 2001 〈Volcano High〉 2004 〈Romance Of Their Own〉 2006 〈A Millionaire's First Love〉
	LEE Jeong-hyang	1998	〈Art Museum By The Zoo〉 2002 〈The Way Home〉
	HYUN Nam-sup	2003	〈Saving My Hubby〉
	JEON Chan-ho	1997	〈Sky Doctor〉
	JO Myung-nam	2005	〈A Bold Family〉
Class 5	PARK Hun-Soo	1994	〈Nine Tailed Fox〉 1996 〈A Man Among Men〉 2000 〈Love Bakery〉 2004 〈Two Guys〉
	IM Sang-soo	1998	〈Girls' Night Out〉 2000 〈Tears〉 2003 〈A Good Lawyer's Wife〉 2005 〈The President's Last Bang〉
	PARK Kyung-hee	2003	〈A Smile〉
Class 6	JANG Ki-chul	1996	〈Homeless〉 *Documentary

Class 7	E J-yong	1998 〈An Affair〉 2001 〈Asako In Ruby Shoes〉 2003 〈Untold Scandal〉
	Daniel H. BYUN	2000 〈Interview〉 2004 〈The Scarlet Letter〉
	LEE Jeong-wook	2003 The Scent Of Love〉
Class 8	PARK Heung-sik	2001 〈I Wish I Had A Wife〉 2004 〈My Mother, The Mermaid〉 2005 〈Bravo, My Life〉
	JOE Mino	2002 〈Jungle Juice〉
	CHOI Jin-won	2002 〈Family〉 2005 〈Mr. Socrates〉
Class 9	HUR Jin-ho	1998 〈Christmas In August〉 2001 〈One Fine Spring Day〉 2005 〈April Snow〉
	LEE Jong-hyuk	2002 〈H〉
	OH Ki-hwan	2001 〈Last Present〉 2005 〈The Art of Seduction〉
	YOO Young-sik	2000 〈The Anarchists〉
Class 10	RYU Jang-ha	2004 〈Springtime〉

Class 11	BONG Joon-ho	2000 〈Barking Dogs Never Bite〉 2003 〈Memories Of Murder〉 2006 〈The Host〉
	JANG Joon-hwan	2003 〈Save The Green Planet〉
	CHOI Equan	2005 〈The Voice〉 2006 〈Life is Cool〉
Class 13	KIM Tae-yong/MIN Kyu-dong	1999 〈Memento Mori〉
	KIM Tae-yong	2006 〈Family Ties〉
	MIN Kyu-dong	2005 〈All For Love〉
	JOH Geun-shik	2003 〈Conduct Zero〉 2006 〈Once in a Summer〉
	IM Charnsang	2004 〈The President's Barber〉
	LEE Soo-yeon	2003 〈The Uninvited〉
Class 14	KIM Hyun-Jung (Steve KIM)	2003 〈Double Agent〉
	KANG Yi-kwan	2006 〈Sa-kwa〉
Class 15	CHOI Dong-hoon	2004 〈The Big Swindle〉
Class 16	SHIN Han-sol	2005 〈The Art Of Fighting〉
	Shinterra	2005 〈Brainwave〉
Class 17	SHIN Jane	2005 〈The Forgotten Child: Shin Sung-il Is Lost〉
Class 18	NOH Dong-seok	2004 〈My Generation〉 2006 〈Boys of Tomorrow〉
	Il Ha	2005 〈Bewitching Attraction〉
	MO Ji-eun	2002 〈A Perfect Match〉

## ◎ Cinematographers

Class 3	PARK Hyun-chul	〈Chanel 69〉, 〈A Revival Series〉 〈The Soul Guardians〉 〈2001 Lost Memories〉, 〈YMCA Baseball Team〉 〈She's on Duty〉
Class 4	KIM Hyung-goo	〈Doctor Bong〉, 〈A Man Among Men〉, 〈Beat〉 〈Spring In My Hometown〉, 〈City Of The Rising Sun〉 〈The Uprising〉, 〈The Warriors〉 〈One Fine Spring Day〉, 〈Memories Of Murder〉 〈Together〉, 〈Please, Teach Me English〉 〈Women Is The Future Of Men〉 〈Rikidozan〉, 〈A Tale Of Cinema〉, 〈The Host〉
	JIN Young-hwan	〈Mi-Ji-Wang〉, 〈Rainbow Trout〉 〈Happy Funeral Director〉, 〈Paradise Villa〉 〈Lover's Concerto〉, 〈Romance Of Their Own〉 〈Mr. Socrates〉

## ◎ Producers

Class 4	LEE Soo-jung	1998 〈Art Museum By The Zoo〉, 2001 〈Chow Yun-Fat Boy Meets Brownie Girl〉
Class 6	NOH Jong-yoon, Ceo, Nobis Entertainment	
Class 8	KIM Young	2003 〈A Tale Of Two Sisters〉
Class 9	SHIN Yoo-young, Executive Producer, Chungeorahm Film BANG Choo-sung, Executive Producer, KM Culture	
Class 14	PARK Kwan-soo, Executive Producer, Chungeorahm Film	

## Appendix 2 : Statistics of Korean Film Industry

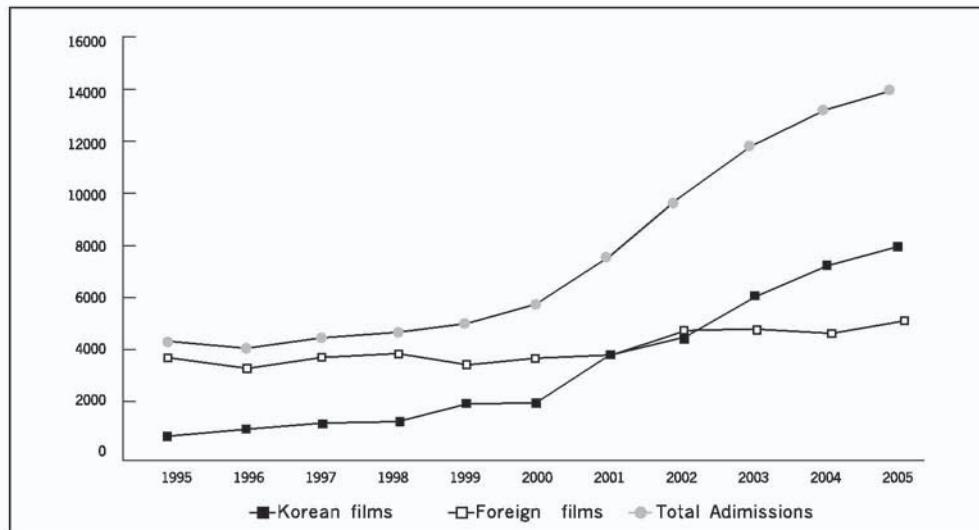
### Korean and Foreign Films Produced, Imported and Released by Year

Year	Korean Films		Foreign Films		Total No. of Films Released
	Films produced	Films released	Films imported	Films released	
1995	64	62	378	307	369
1996	65	55	483	320	375
1997	59	60	431	271	331
1998	43	43	296	244	287
1999	49	42	348	233	275
2000	59	62	404	277	339
2001	65	52	339	228	280
2002	78	82	262	192	274
2003	80	65	271	175	240
2004	82	73	285	194	267
2005	87	83	253	215	298

\* Short films and films released in the previous year are not included.

**Admissions and Market Share by Year (Unit : ten thousand)**

Year	Korean Films			Foreign Films			Total admissions	Total Average Attendance per capita
	Admissions	% of Total	Average attendance per capita	Admissions	% of Total	Average attendance per capita		
1995	944	20.9%	0.2	3,569	79.1%	0.8	4,513	1.0
1996	976	23.1%	0.2	3,244	76.9%	0.7	4,220	0.9
1997	1,212	25.5%	0.2	3,540	74.5%	0.8	4,752	1.0
1998	1,259	25.1%	0.3	3,759	74.9%	0.8	5,018	1.1
1999	2,172	39.7%	0.5	3,300	60.3%	0.7	5,472	1.2
2000	2,271	35.1%	0.4	4,191	64.9%	0.9	6,462	1.3
2001	4,481	50.1%	1.0	4,455	49.9%	0.9	8,936	1.9
2002	5,082	48.3%	1.1	5,431	51.7%	1.1	10,513	2.2
2003	6,391	53.5%	1.3	5,556	46.5%	1.2	11,947	2.5
2004	8,019	59.3%	1.7	5,498	40.7%	1.1	13,517	2.7
2005	8,544	58.7%	1.75	6,008	41.3%	1.23	14,552	2.98



**Box Office Sales by Year (Unit : hundred million won)**

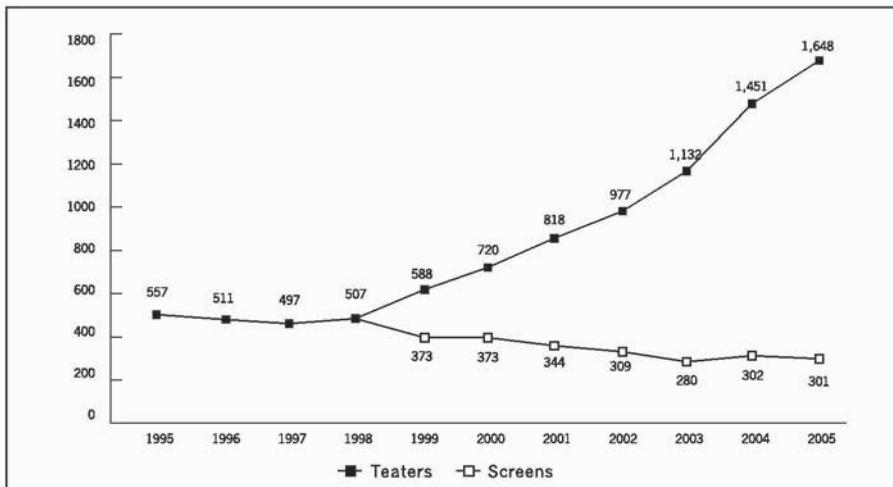
Year	Box Office Sales			Total	
	Korean Films	Foreign Films			
1995	393	20.4%	1,532	79.6%	1,925
1996	455	22.4%	1,572	77.6%	2,028
1997	600	25.2%	1,784	74.8%	2,384
1998	629	24.3%	1,955	75.7%	2,584
1999	1,128	39.4%	1,734	60.6%	2,862
2000	1,209	34.9%	2,251	65.1%	3,460
2001	2,609	49.8%	2,628	50.2%	5,237
2002	3,068	48.5%	3,259	51.5%	6,327
2003	3,823	53.3%	3,348	46.7%	7,171
2004	5,048	59.4%	3,450	40.6%	8,498
2005	5,277	58.8%	3,704	41.2%	8,981

**Average Ticket Price by Year (Unit: Won)**

Year	Ticket price for Korean Films	Ticket price for Foreign Films	Average Ticket Price
1995	4,163	4,295	4,268
1996	4,698	4,867	4,828
1997	4,952	5,040	5,017
1998	4,996	5,202	5,150
1999	5,192	5,256	5,230
2000	5,324	5,371	5,355
2001	5,823	5,898	5,860
2002	6,071	6,001	6,035
2003	5,981	6,026	6,002
2004	6,295	6,275	6,287
2005	6,176	6,166	6,172

### Number of Theaters and Screens by Year

Year	Theaters	Screens
1995	577	577
1996	511	511
1997	497	497
1998	507	507
1999	373	588
2000	373	720
2001	344	818
2002	309	977
2003	280	1,132
2004	302	1,451
2005	301	1,648



Average Production Costs of Korean Films by Year (Unit : hundred million won)

Year	Average Production Costs	Net Production Costs	P&A Costs	Production Films	Estimated Total of Yearly Production Costs
1996	10	9	1	65	650
1997	13	11	2	59	767
1998	15	12	3	43	645
1999	19	14	5	49	931
2000	21.5	15	6.5	59	1,269
2001	25.5	16.2	9.3	65	1,658
2002	37.2	24.5	12.7	78	2,902
2003	41.6	28.4	13.2	80	3,328
2004	41.6	28.0	13.6	82	3,411
2005	39.9	27.3	12.6	82	3,272

Range of the production costs of films released in 2004–2005

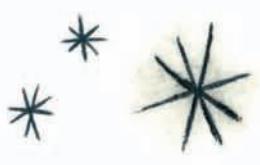
Range of Production Costs	Less than 1 billion	1-2 billion	2-3 billion	3-4 billion	4-5 billion	5-6 billion	6-7 billion	7-8 billion	8-9 billion	9-10 billion	More than 10 billion	Total
2005	17	6	4	14	18	8	6	2	4	1	3	83
2004	3	5	6	27	19	9	3	-	-	-	2	74

### Korean Film Export by Year

Year	2000	2001	2002	2003	2004	2005
Expert amount(US\$)	7,053,745	11,249,573	14,952,089	30,979,000	58,284,600	75,994,580
Increase rate( % )	18	59	33	107	88	30

### Export of Korean Films by Region 2004–2005 (Unit: US\$)

Region	Export sales				Change from previous year
	Year 2004	% of Total	Year 2005	% of Total	
Asia	45,327,500	77.8%	66,143,686	87.0%	45.9%
North America	2,900,000	5.0%	2,014,500	2.7%	-30.5%
South America	141,500	0.2%	235,600	0.3%	66.5%
Europe	8,245,250	14.1%	7,315,970	9.6%	-11.3%
Oceania	152,850	0.3%	147,830	0.2%	-3.3%
Africa	0	0.0%	35,320	0.0%	-
Others	1,517,500	2.6%	101,674	0.1%	-93.3%
Total	58,284,600	100%	75,994,580	100%	30.4%



2006~2007  
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206-46, Cheongnyangni-dong, Dongdaemun-gu, Seoul, Korea, 130-010

[www.kofic.or.kr/english](http://www.kofic.or.kr/english)







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